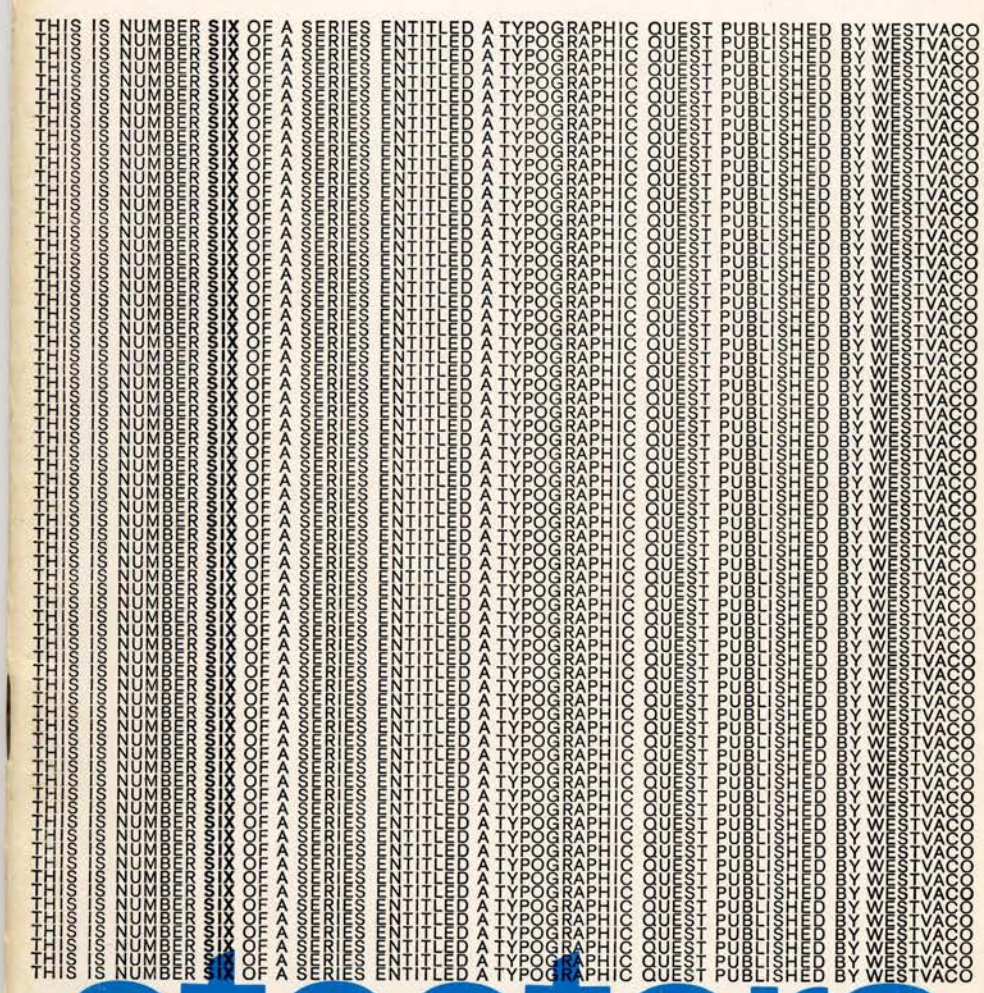
THIS IS NUMBER **SIX** OF A SERIES ENTITLED A TYPOGRAPHIC QUEST PUBLISHED BY WESTVACO



etcetera

Typography

is an art which challenges the designer and craftsman at many levels. It challenges him to achieve unusual ideas, to structure a page with the skill of an architect, to use his types with the drama of a showman, to weave his text with the skill of an artisan of tapestry. These are the kinds of challenges that put zest into typographic design and earn plaudits for its most successful innovators. However, some of the greatest typographic challenges today involve minor problems, the solutions for which might pass unnoticed. They are the fussy little problems of setting tables and lists of names, of business forms and calendars, the intricate little "joe jobs" that can try the patience. This sixth issue of A TYPOGRAPHIC QUEST offers you a handful of solutions.

WEST VIRGINIA PULP AND PAPER

the fitting of Initials

WHILE properly fitted initials are always a pleasure to the eye, they require a good deal of care and planning by the designer and compositor. This first initial is carefully fitted so that the top of the initial aligns with the top of the first line, and rests on the same base as the third line. The projection of the initial at the upper left enters the margin to make it visually align with the rest of the text on the left.

ANY LETTER which has an open space at the top right should be mortised to allow the first line of the body type to come in close and not break up the word. However, if in this example the paragraph had started "A letter...", the A could stand by itself and the text align on the left.

RISING INITIALS are elegant, and can be placed flush left, or indented heavily; the white space they occupy provides a pleasing break in continuous text. Care must be exercised that it rests on the same optical base line as the body type, and if the initial is open at the lower right (F, P, T, V, W, Y), the body type should be mortised into it.

But if there is not the time, the budget or the skill to do a better job than in the initial shown here, where there is no proper alignment, no harmony of the initial and the body type, and an ugly gap between the initial and the

word it begins, it is better to avoid the use of initials altogether.

VERY OFTEN the same purpose can be served by simply commencing with a run-in of capital letters of the same size and face as the text, with a bit of white space above to set it off. It is only necessary to make sure that the capitalization incorporates a complete phrase. Don't, for example, start off with THE HABITS OF THE; either incorporate the next word, or drop the "of the" to lower case.

BREAKING FOR SENSE

Headings or subheadings which must be broken into two-line units should be looked at not only for the nicety of balance, but more particularly for the *meaning* of the words. Sometimes meanings are distorted through the visual break of the ending of a line as in the example below.

Such unfortunate implications suggested by a single line should be eliminated by changing the break (by taking up the word 'by') or by rewriting (Teen-age Mobs / Stone Police).

Similarly, breaks at the end of lines can mislead the reader as to the word being broken. A recent issue of the *Monotype Recorder* cited this gem:

> and her cheek was as soft as a camel-
> lia's petal.

Again, a change of spacing or a change of copy are called for to correct a potential misunderstanding by the reader!

Police get stoned
by teen-age mobs

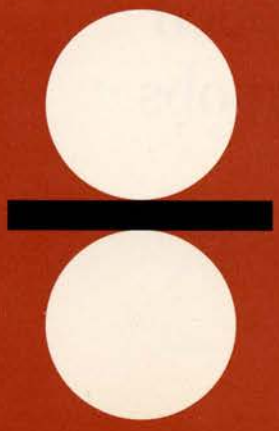
TYPOGRAPHIC MONOGRAMS

Most modern trademarks and monograms tend toward the kind of simplicity of form that derives directly from type material; many of todays' most distinguished symbols might well have originated with a compositor at the case rather than with an artist at the drawing-board. At the same time, the fact that the designer at the drawing-board today works with type specimens and proofs as a rich part of his graphic material has contributed to this development.

A study of a broad range of contemporary corporate symbols shows that the broad general category being discussed breaks down into four major design approaches:

1/ The monogram of company initials, in which two or more letters are fitted together, superimposed, or related in such a way that the combination forms either a single shape or pattern, or makes up a diagrammatic or abstract representation of the character of the business or its product. To take a hypothetical example to demonstrate this type of monogram, suppose a monogram is being designed for an offset printing firm by the name of Olympia Offset.

2/ The monogram or symbol made up of type rules. In the case of monograms, the use of rule permits the distortion of letters and their integration that type itself cannot provide; either square corners can be made by mitering, or typefounders' round corners can be used, depending on the design, but in either case, retouching the proof will be necessary to conceal the joints. Again, to take a hypothetical monogram of the letters *p* and *d*: the decision whether to use capitals or lower case will always depend on the design affinity of the forms, and it is obvious that PD is not a visually interesting pattern, while lower case produces No. 2 below.



1

2

& TRADEMARKS

The use of rules for abstract or semi-abstract forms is endless, and a single example here would serve no useful purpose. It should suffice to mention the corporate symbols used by Olivetti and Chase Manhattan to indicate the use of the type rule as an effective element of the design.

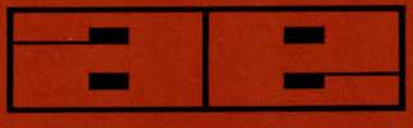
3/ The use of basic geometric type ornaments either to represent letters or to construct abstract patterns or pictorial units. The square, triangle and circle are fundamental shapes from which all our letters derive, and can therefore, with grouping or division, be made into any single letter or combination of letters.

A simple example, which is not hypothetical since it is the author's own monogram, is the division of a solid circle into its component letters, *C* and *D*, shown in 3.

The abstract, pictorial, or diagrammatic possibilities in geometric type ornaments are endless, but perhaps the best known example is the symbol for Alcoa, the two triangles, apex to apex.

4/ Defining the inner and outer shapes of the letters, while leaving the letters in the negative. This type of monogram can be made with rules alone, or combined with ornament, and often gives the feeling of the forms associated with electronic printed circuits, punch card and tape perforation. To provide an appropriate example, take a fictitious firm called "Associated Electronics," and using the counters of the lower-case letters, a monogram like 4 below might be devised.

Quite aside from these simplified forms, there is an almost infinite number of combinations of decorative letters which can be juxtaposed or interwoven into highly ornamental initials with a strong quality of texture or pattern.



the proper setting of Names

Names which appear in text, or lists of names whether run in together or aligned in a list, require special attention to spacing. It must be remembered that a period after an initial occupies a full space; if it comes against an open letter, and is followed by a full word space, the spacing between the initial and the surname will be greater than the average word space. For example:

The honored guest was Mr. L. A. Vincent

A uniform 3-to-em space was employed—but the effect is that additional spacing has been used in the name. A correct line will look like this:

The honored guest was Mr. L. A. Vincent

A 5-to-em space has been used after 'Mr.', a 1-pt. space after 'L.', and no space at all between the 'A.' and 'Vincent'.

Initials such as F, P, T, V, W, and Y unfortunately have their following periods appearing too far from the letter; but if the purpose for which the name is being set involves distinguished people or a distinguished event, the period should be mortised under the letter, or pasted in closer in the case of assembly for photographic reproduction, thus:

The honored guest was Mr. V. F. Tingle

Listing of names of distinguished persons who bear many degrees after their names can result in an untidy setting unless the name is given equal or greater prominence than the degrees. Too many settings look like this:

Lonsdale Anson Vincent, B.A., M.A., PH.D., LL.D.

Repeated in a long list, the block of capitalized degrees becomes the heavy part of the list. To overcome this, either small caps should be used for both the name and the degrees:

LONSDALE ANSON VINCENT, B.A., M.A., PH.D., LL.D.

or all capitals should be used if small capitals are not available, with the degrees italicized, thus:

LONSDALE ANSON VINCENT, *B.A., M.A., PH.D., LL.D.*

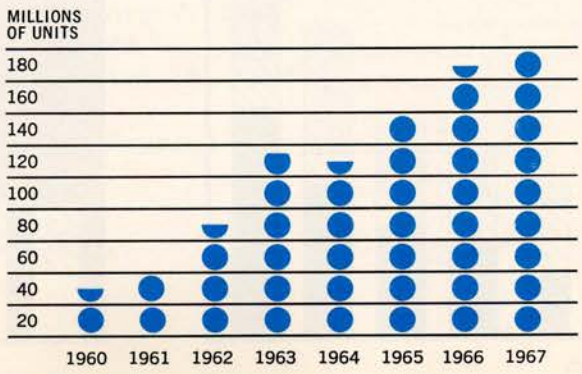
In this case, it is usually better to drop to a smaller size and introduce extra leading to let each line stand on its own with a neat framing of white space above and below.

TYPOGRAPHIC CHARTS

Most simple bar charts can be made up entirely of typographic material without the necessity of preparing artwork. Type rules of varying widths, cut to required lengths, can be assembled into clean-cut charts.

The use of typographic material, however, can lead to a more imaginative treatment of such charts than the conventional bars. Instead of simple bars, typographic symbols appropriate to the subject can be used, while background grids can be made up of type rules run in color with the thin line of the shoulder of the rule providing the horizontal calibrated divisions.

To take a hypothetical example, suppose the chart is to represent the annual increase in production in a factory engaged in manufacturing ball bearings. Selecting the typographic 'bullet' as a symbol for bearings, a chart could be made up as shown below.

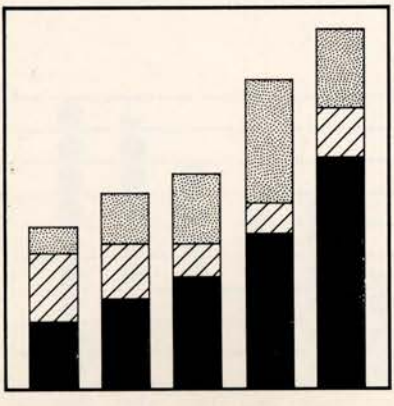


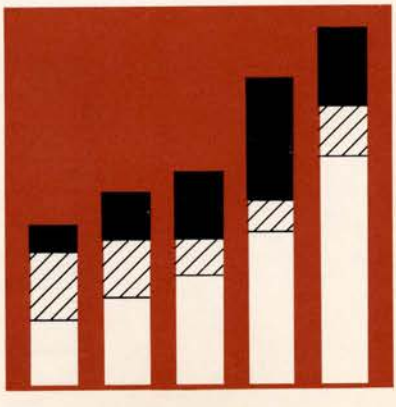
The great variety of typographic symbols and ornaments available will probably provide appropriate motifs for most charts, but even where it is not possible to represent the subject, an abstract symbol can be employed which will avoid visual triteness. Letters can also be used effectively to make up bar charts, where the continuation of the pattern of the letters constitutes the bar. This device was first used by the Dutch museum director, Dr. W. Sandberg, who graphically told the story of museum attendance by letting the letter *m* represent 10,000 visitors. Part of his chart looked like this:

1959 mmmmm mmmmm mmmmm mmmmm mmmmm
1958 mmmmm mmmmm mmmmm mmmmm mmmmm m
1957 mmmmm mmmmm mmmmm m

Such a simple and practical device can enable the printer to set charts right at his typesetting machine, without resort to artwork or any operation beyond the keyboard itself!

Some charts require relatively complicated divisions of the bars into different tones and patterns to represent the various elements that go to make up the gross figure. These often become too complicated to be handled by typographic material only, and engraver's Ben Day tints are required. In this case, it is interesting to compare how such a chart appears on a plain ground and how much stronger it is when placed against a medium gray or colored background. The two examples will demonstrate the point:





DESIGNING EFFICIENT FORMS

With the advent of bookkeeping machines, continuous forms, and finally the introduction of advanced electronic computers, the humble business form has become a highly complex design problem. Despite the inroads of these more sophisticated methods, an enormous part of the nation's business communication is still done by stenographers typing on ordinary printed forms. The printer and designer should design these forms for the maximum efficiency at the typewriter. A stenographer loses the most time when she must adjust the carriage of her typewriter horizontally to meet irregular alignments, or manipulate the roller for uneven line-spacing. Here is an example of a poorly designed form:

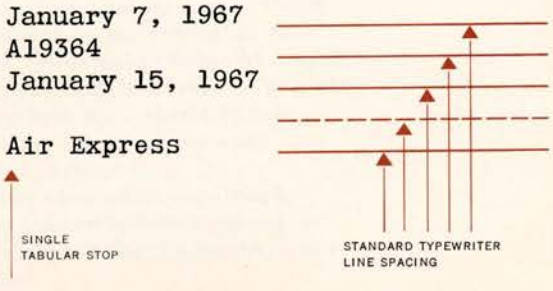
DATE January 7, 1967
YOUR PURCHASE ORDER NO. A19364
SHIPPING DATE January 15, 1967
SHIP VIA Air Express

The typist has been involved in four different indentions horizontally, and must adjust the platen roller for neat alignment with the type. Her work can be simplified and time saved if the type is aligned at the right to provide one flush left arrangement to which the typewriter's tabular key can be set, and line spacing is made to conform to the typewriter, which is usually one pica.

This indicates only one small section of a hypothetical form, but the principle applies across the width of the form and from top to bottom. More than one vertical alignment will be required, but they should be reduced to the fewest possible number so that a minimum of tabular stops are used. The spacing from top to bottom should conform exactly to typewriter spacing, so that no adjustment of the roller platen is necessary. The new setting is shown below.

DATE January 7, 1967
YOUR PURCHASE ORDER NO. A19364
SHIPPING DATE January 15, 1967

SHIP VIA Air Express



1 2 3 4 5 6 7 8 9 0 MODERN

1 2 3 4 5 6 7 8 9 0 OLDSTYLE

I II III IV V VI VII VIII IX X ROMAN

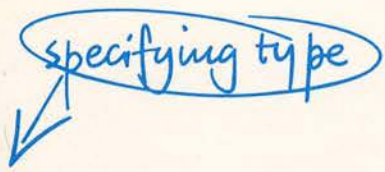
Most type faces offer the arabic numerals in two forms, a modern figure which aligns with the capital letters, and a smaller, less conspicuous form, the old style, which aligns with the x-height of the lower case, with ascending and descending figures.

It should be obvious that the lining figures belong with the capitals, the old style figures with lower case text, thus:

THE UNITED NATIONS CHARTER, 1945
The Charter of the United Nations, signed in 1945

A charming old gentleman, a friend of the author, claims he was born in MDCCCLXXXIX and is LXXVII years of age in the year of writing MCMLXVI. Which should convince you that roman numerals should be restricted to the numbering of preliminary pages in a book, and chapter numbers. They have no place in commercial printing except for quaintness or shock effect.

Candlelight & Wine Lists



However miraculous some of their accomplishments may seem, the craftsmen who set type, whether by hand or by machine, have not acquired the art of mind-reading. Yet they are often expected to interpret vague type specifications from designers and editors and come up with exactly what was wanted. Good craftsmen appreciate detailed specifications, and will follow them.

Proper specification of type should include *all* of the following detailed information:

the name of the type, its weight, whether roman or italic, caps, small caps or upper and lower case

the size of the type and the amount of leading, the width (in picas) to which the type is to be set

The specifications for this block of copy would look like this:

10/14 Times Roman u&lc x 27 picas

which, translated in layman's language means that the typesetter is to use 10 pt. Times Roman leaded out to 14 points (4-pt. leading), in capitals and lower case, on a measure 27 picas wide.

Special directions must be given for word-spacing, flush left settings (or flush right), paragraph indention or the absence of indention, the use of lining or old style figures. Instructions should also be given for such refinements as the spacing around dashes, and the length of dash (most modern settings employ a ¾-em dash with a hair space on either side), unusual spacing with punctuation; where this is required (some typographers prefer a hair space before the colon, semi-colon, question mark and exclamation point).

Wine lists, menus for luxury restaurants or clubs, programs for special stage events and concerts, all are jobs which seem to bring out the exotic tastes of the printer-designer. He lets his hair down with unusual types, printed in decorator-color inks on richly toned papers. The results are often very beautiful—in a strong light. But in the dim twilight or flickering candlelight of these elegant establishments you would have to have the vision of an owl to read them!

Knowing the light conditions under which a piece of printing is going to be read is most important; wherever inadequate lighting or colored lighting is being used, there is no substitute for the most legible type printed in black on white paper!

Word-spacing will be decided mainly on the basis of the principles outlined in A TYPOGRAPHIC QUEST 3, pages 10-11; in the case of this setting it would be specified in this way:

uniform 3-to-em word spacing, flush left

Paragraph indentions are referred to as an en, em, or number of ems; or as flush paragraphs.

Putting down every detail leaves no room for doubt in the typesetter's mind, and the job will come out as it was intended.

IVST AN OLD CVSTOM

Two of the letters of our alphabet are additions that came after the invention of movable type; on the capital side of the type case, you'll find the letters arranged in perfect alphabetic order except for J and U, which follow the Z! It would have been just too much trouble to put them in proper sequence—the compositor would have had to learn a new arrangement. Of course, these letters were developed to distinguish consonant sounds from vowels. The original Roman V was used to represent the vowel sound of *u*, while the lower case *u* was later used to represent the consonant *v*. The letters *I* and *i* simply acquired lengthened tails to differentiate the consonant. This explains, too, why the letter which consists of two *V*'s put together (VV) is called double-U!

some typographic don'ts

Don't set long words VERTICALLY

Don't mix *Scripts and Italics*

Don't use SCRIPT CAPITALS

Don't letterspace lowercase

Don't mix MODERN & OLDSTYLE

DON'T FORCE TYPE INTO SQUARED BLOCKS

Don't mix flush left with centered arrangements

Don't mix ornaments with sans type

The very word "don't" is a challenge to "do." Every taboo in the typographic rule book has been successfully violated at one time or another by a designer who knew how to handle his material, and with a good reason for doing it. But the examples on this page provide a few of the more glaring mistakes that are commonly made without finesse or justification, and serve as distractions.

DIV*Ersity*

AT ONE KEYBOARDING

A designer planning a long and complex setting of text which requires many degrees of headings, subheadings, emphasis, and reference will try to exploit the full range of variations within one size of type that can be used at one setting at the keyboard. Any changes in size or style of type require separate settings, and the insertion of these lines into the main body of type by hand. Handling—and consequently costs—are increased.

While certain combinations of contrasting types can be used on some typesetting machines, the designer should always check as to just what combinations his printer or typesetter can do.

However if he picks a standard roman face, he has a number of variations with which he can play to accomplish a whole series of shades of emphasis. Assuming the text to be a standard roman face, the capitals of the face constitute the major machine-set display; even these can be emphasized by the addition of rules of various weights, for example:

MAJOR HEADING

SUBORDINATE HEADING

MINOR HEADING

Printers' contributions to the vernacular

Printing-house language is pretty violent, what with sticks and slugs, dead matter that goes into the hellbox (having been killed by an editor), forms that are locked up and cuts that bleed, all spiced with the choice profanity which many craftsmen consider essential to the day's work.

Some of the gentler jargon of the shop has, however, seeped into the general

A step down from these can be achieved by the use of italic capitals for

MAJOR SUBHEADINGS

while the small caps of the face, neatly letter-spaced can be used for

MINOR SUBHEADINGS

If even further distinctions are required, the italic upper and lower case, properly separated by space from the text will provide a

Secondary Subheading

and both the italic upper and lower case and the small capitals can be used as run-in headings for relatively insignificant leads:

Category 1: In this category is considered etc.
PART II: Those who come in this division will etc.

Very few jobs will require more than these eight variations in importance of headings and subheadings. In addition to these, all of which are accomplished at one setting without any change-over or manual drop-ins, there are display lines which will head the major sections of such text. The same range of variations can be brought into play, where clarity renders it necessary, in certain complicated catalog listings. This example will indicate a possible handling of a book listing where strong differentiation is required:

PRO VITA MONASTICA, published by ATLANTIC MONTHLY PRESS 1923 *(Fifty Books of the Year selection);* printed by *D. B. UPDIKE, THE MERRY-MOUNT PRESS;* types used: *Caslon, Lettre Batarde.*

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language, and the admonition to "mind your p's and q's" is a straight adaptation of the instructions to the apprentice distributing type not to confuse the letters when returning them to the case.

Nothing is more distressing for a compositor when setting type than to run out of the "sorts" of an individual letter in the case, and a sympathetic foreman will know exactly how he feels when he complains that he is "out of sorts." Millions of people who never saw a type case use the same expression.

It has never been established that the word "make-up" was taken from the printing house by the cosmetic industry, but one wonders . . . the results *can* be so beautiful!

The literature of graphic design and typography, once very meager, has burgeoned in the last decade. This bibliography makes no attempt to cover all the worthwhile books, nor does the exclusion of any book imply any criticism. It is intended to supply only a basic list of books on which a typographic library should be built.

PRINTING TYPES: THEIR HISTORY, FORMS & USE
by Daniel Berkeley Updike, published by Harvard University Press; 2 Volumes, profusely illustrated.
The definitive work on the history of type from the invention of movable type.

ASYMMETRIC TYPOGRAPHY
by Jan Tschichold, published by Reinhold Publishing Corporation; 90 pages, 32 illustrations.
This is a recent—and first—translation into English of the German edition of 1935 which was one of the classics of the new school of typography at that period, and remains a good basic text today.

TREASURY OF ALPHABETS AND LETTERING
by Jan Tschichold, published by Reinhold Publishing Corp.; 240 pages with 176 plates.
In this work the internationally acknowledged master of typography selects the most beautiful types and letters of all time, and discusses the proper use of type.

A BOOK OF TYPE AND DESIGN
by Oldrich Hlavsa, published by Tudor Publishing Co.; 495 pages, profusely illustrated.
This outstanding Czech designer has assembled alphabetic specimens of currently popular type faces in stimulating arrangements, with notations on design principles as an epilogue.

FIRST PRINCIPLES OF TYPOGRAPHY
by Stanley Morison, published by The Macmillan Co.; 26 pages.
A brief essay, which originally appeared in The Fleuron, No. 7, and which is the distillation of the knowledge of one of the world's great typographers; a slight volume containing a world of typographic wisdom.

AN INTRODUCTION TO TYPOGRAPHY
by Oliver Simon, published by Faber & Faber; 137 pages.
An indispensable manual for the book designer, covering every conceivable problem that arises in this formalized field. (Also available in a Penguin paperback edition.)

DESIGNING BOOKS
by Jan Tschichold, published by Wittenborn, Schultz, Inc.; 58 pages.
An example of fine book design in itself, this book is a treasure of inspiration and information by a great master.

Building a basic typographic library

AN ESSAY ON TYPOGRAPHY
by Eric Gill, published by Faber & Faber; 120 pages.
A sculptor, wood-engraver, type designer, typographer-printer-philosopher sets down his thoughts about the art of typography in an industrial world; you may not agree with everything he says, but you will find it a sheer delight to read.

TYPOGRAPHY
by Aaron Burns; published by Reinhold Publishing Corp.; 112 pages, almost entirely composed of illustrations. This is the manual of contemporary typographic styles, in which the works of a number of distinguished designers are displayed and analyzed for their typographic refinements.

TYPOMUNDUS 20
published by Reinhold Publishing Corp.; 224 pages, 550 illustrations.
The selection by a jury of twelve outstanding jurors from around the world from 10,000 examples of the typography of this century submitted from every continent is incorporated into this catalog of the world's first international exhibition of typography organized by The International Center for the Typographic Arts, Inc.

DESIGN WITH TYPE
by Carl Dair, published by The University of Toronto Press; 164 pages and XII pages; over 150 specimens from 33 countries. 1967.
This is the second edition of a book originally published in 1952; the text is revised and expanded, and is illustrated by examples of both classic and contemporary typography to demonstrate the design principles outlined. This is a basic book on design, using only typographic material, and is by the author of this series, *A Typographic Quest*, published by West Virginia Pulp and Paper.

LANGUAGE OF VISION
by Gyorgy Kepes, published by Paul Theobald; 224 pages, 318 illustrations.
This is the basic work on contemporary design, without specific reference to typography but rather taking in the complete vista of design. Published over twenty years ago, some of the typography may look dated, but the basic material is timeless.

THE GUTENBERG GALAXY
by Marshall McLuhan, published by The University of Toronto Press; 294 pages. (Available in paperback edition.)
Subtitled "the making of typographic man," this is a scholarly discussion of the impact of typography on the individual and society since the invention of movable type, with a challenge to the reader to understand what the electronic revolution is doing to us today—a most important study for typographers interested in their art in relation to the social sciences.

Multilingual Text

The problem of parallel settings of the same text in more than one language occurs frequently, with the varying lengths of text throwing the best-planned layouts off balance.

The usual solution of simply leading out the shorter text until it reaches the depth of the longer makes an unpleasant change in texture between the two settings, and should be avoided.

Where a different type face can be used to differentiate the languages, careful calculation to use a narrower type for the longer setting will often compensate. However, the simplest and surest way in which to handle multilingual settings so that they come out accurately is to set them to different widths. The manuscripts for each language should be carefully cast off to determine the total number of characters in each language unit. With these totals, it will be possible to determine, in fractions or percentages, how much longer one manuscript is than the other.

Determining a width for the shorter text, the number of lines can be determined by using the Alphacast (included with A Typographic Quest No. 3). Since you wish to make the same number of lines in the alternate language, divide the number of lines into the total character count which will give the numbers of characters in width which must be set. Following down the same vertical line on the Alphacast until you come to this number of characters (or the nearest figure over it), read back to the left to find the pica measure necessary. Take this example: a manuscript has the following character count: English, 2,000; Spanish, 2,400.

We wish to use Times Roman, 10 pt. set 19 picas wide.

The Alphacast indicates there will be 50 characters to the line, a total of 40 lines of type (2,000 divided by 50). If we want 40 lines of type in Spanish, we must get 60 characters in each line (2,400 divided by 40); following down the vertical line on the Alphacast which indicates the length of a Times Roman alphabet, we come to 61; trace this back to the left, and the measure is 23 picas.

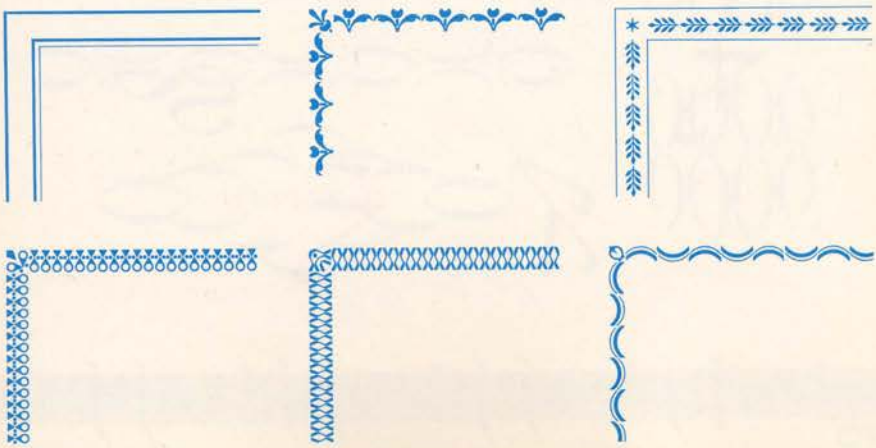
So if the English is set 19 picas wide, and the Spanish 23 picas wide, they will both make approximately the same number of lines.

Using Borders and Ornaments

In spite of the fact that typographic ornaments and printers' flowers have gone out of favor except for period typography, there is still an important role they can play in providing interest to a page of type.

There are places where they obviously do not belong; industrial catalogs, technical information sheets, scientific works, business forms and documents have little in common with delicate borders and ornaments in modern society.

However, where it is desirable to project a feeling of human warmth instead of mechanical efficiency, the charming ornament can become an appealing element if it is well handled. As in all things, restraint and simplicity are to be preferred; when the decoration overshadows the message, it has assumed too much importance.



One good generality in using either rule or ornament is that there should be a clear margin of white between the border and the type, in pleasant proportion to the size of the area and the size of the page.

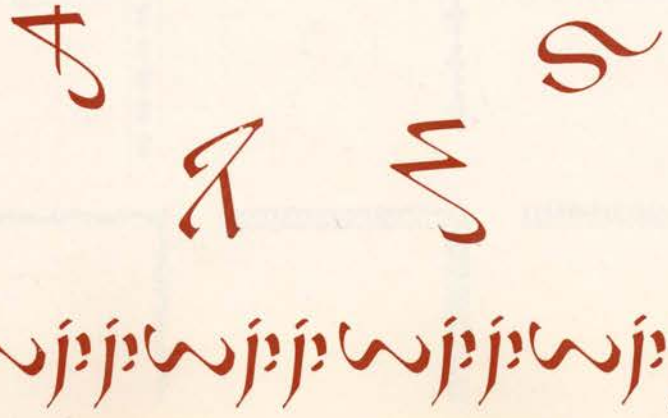
It is unfortunate that there are only a very few borders of contemporary design; most of our decorative material is derived from the seventeenth and eighteenth centuries. For this reason, it is best to use them with Old Style Types, though Bodoni can harmonize with borders and ornaments composed of thick and thin strokes which pick up the weights within the type itself.

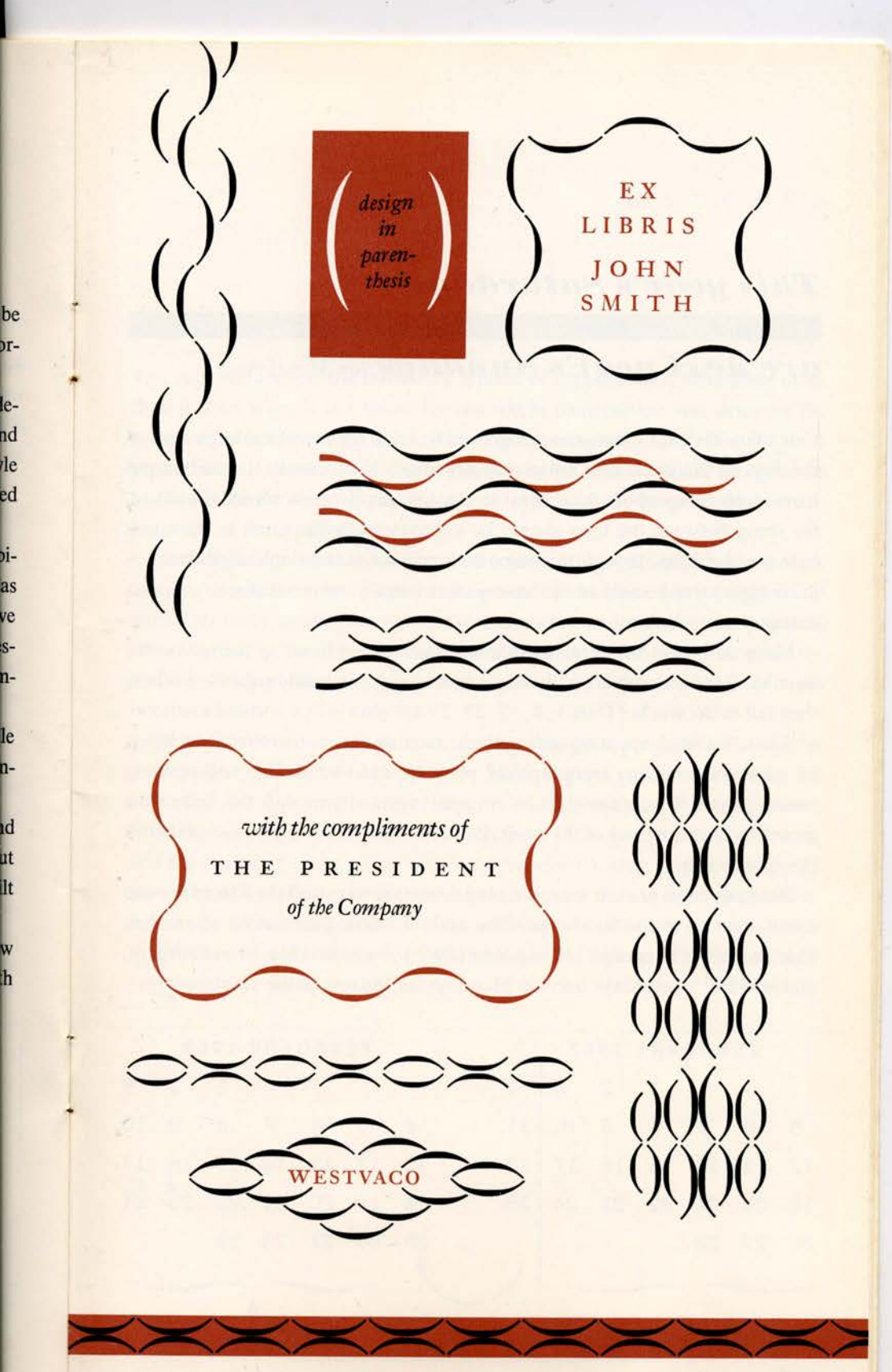
The enormous reservoir of material available makes the number of combinations almost infinite. Bruce Rogers, the great American typographer, was an expert in the building up of ornamental patterns; his technique was to have actual pieces of ornament at his drawing board, and make multiple impressions using an ink pad. He could in this way test out his patterns before committing the composing room to the arduous task of setting it in type.

Out of the endless possibilities, a few of the more discreet uses of type rule and ornament along with appropriate type faces to accompany them are demonstrated on the previous page.

On the facing page are a number of ingenious solutions to borders and overall patterns devised by a student who was challenged to use nothing but parentheses! It will indicate how the simplest typographic element can be built up into interesting patterns.

Individual letters of unusual type faces can be made up into borders. Below are shown inverted capitals of Legend used as tail-pieces, and a border with the look of Oriental calligraphy made up of Legend E, i and j.




design
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This year's Saturdays

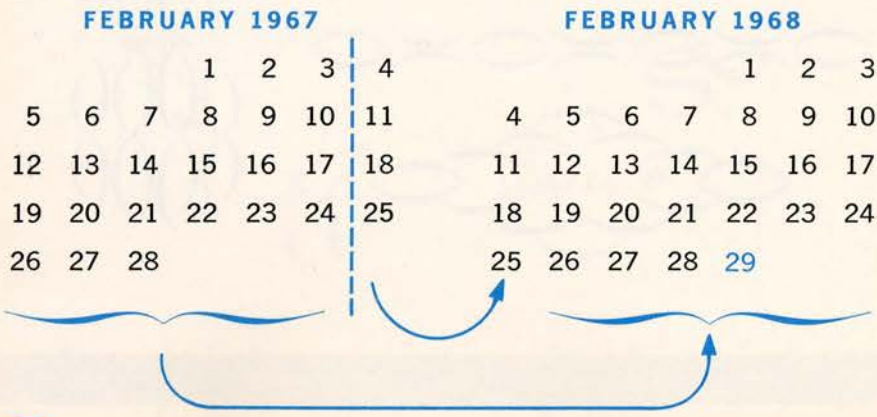
are next year's Sundays *(or Mondays!)*

Calendars are tricky things to design and to set in type; vertical alignment of the days of the week, and horizontal alignment of the weeks themselves put them in the category of a kind of table. Because no direction should dominate, the space between the lines should be approximately the same as the space between the dates, though this must be increased in the single digit dates. A flush right arrangement of the numerals is usually more satisfactory than a centered arrangement.

Many designers fail to realize that it is unnecessary to set up the full twelve months. Once a month is set, the same figures align vertically regardless where they fall in the week. (Thus 1, 8, 15, 22, 29 are always in a vertical row.)

The extra work spent on setting the remaining eleven months might better be spent on achieving typographical perfection in one setting, and securing twelve proofs, which can then be cut apart vertically to shift the first of the month to its proper day of the week. Paste the two pieces together, and there's the new month.

Similarly from year to year, it is only necessary to cut off the Saturdays and move them up to the Sunday position and the whole year can be assembled. One exception, of course: in Leap Year (1968) you must add a 29 to February, and all 1967's Saturdays become Mondays for the rest of the year.



MARGINS

The edge left around the outside of a piece of typesetting is something more than just an edge; it is a frame for the whole composition and deserves the same consideration as the space within the composition itself. The pleasant proportions of the margin, both in relation to the area occupied by type and to the size of the sheet of paper are most important to the neat physical appearance of the typography.

Any discussion of margins cannot avoid starting with the classical book margins in which the two pages of an open book are framed as a single visual unit. The inner binding margin is the narrowest, to bring the two pages as close together as possible; however, extra allowance must always be made for binding which pinches the paper in the gutter—the type should never curve into the center.

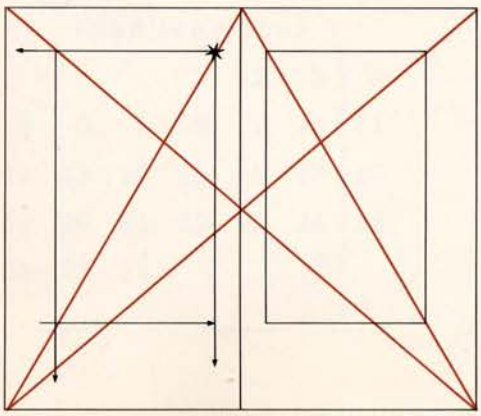
From this narrow inner margin, the margins grow progressively wider at the top, the fore edge, and the bottom. That progressive increase should, for best effect, be a geometric progression, in which, for example, the *difference* between the margin widths doubles each time. If the inner margin is 4 picas, and the top margin is 5 picas, with a difference of 1 pica, then the fore edge should have a margin greater than the top by twice that; in other words it increases by 2 picas to become 7 picas wide. The bottom margin will double that difference and become 4, which, added to the 7 picas will make the bottom margin 11 picas.

MARGINS

Similar results can be achieved by pure geometry. Draw the outline of the pair of pages to their actual trimmed size. The outer corners of the spread are connected by diagonals, and another diagonal on each page connects the upper corner at the binding to the lower outer corner. The inner margin is established first and the point where it intersects the center diagonal (see star on diagram) is the starting point; a line is drawn to the left until it intersects the diagonal from the outer corner, and from this point a vertical line is dropped until it reaches the diagonal from the lower corner. From this point, the bottom margin is drawn, and the outlines of the type page are complete as shown below.

This classical formula works only with a page of classic proportions, where the ratio of width to height is 1:1.618 (the Golden Section) exemplified by this page. When those proportions are altered, the formula no longer holds good; one or the other of the margins will be out of proportion. In actual practice in modern printing, only the book adheres to these classic proportions, and many books on contemporary subjects are designed outside the confines of these formulas. But if one has worked within these restrictions, the eye will be trained to determine pleasant proportions of margins, even though the shape of the project be different, and the placing of the wider and narrower margins vary.

The contemporary designer who rejects the classic proportions will not thereby reject all proportions; he may build on a mathematically uniform grid, or he may apply the Golden Section or other proportions in new ways. But there will always be a *method*. From there on, a discerning eye and good judgment are more important than any set of arbitrary rules.

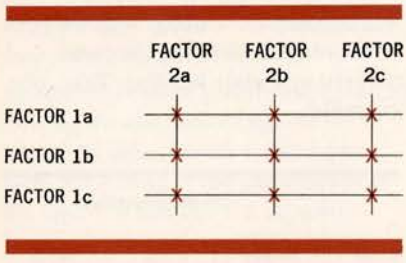


the setting of tabular matter

Tables are purely and simply conveyors of information, whether in words or in figures, or both. As such, the problems of legibility come first; but if the designer has successfully solved the problems of legibility, the chances are that he will have achieved an aesthetically satisfying piece of design.

While every table poses its own particular problem, there are certain requirements in common that make it possible to outline some general rules that can improve both the legibility and the appearance of the presentation of statistical data.

Essentially, a table is an arrangement that supplies information about a third factor when two other factors are known. The two known factors are grouped in horizontal and vertical rows, and the third appears at the intersections of the two:



Obviously the first consideration is the legibility of the type and the figures, and certainly this is no place for any but the most severe and uncomplicated type. The size should be such that it meets the most adverse conditions of reading—senior employees wearing glasses and using the table under less than ideal conditions of illumination. It is always safer to anticipate the worst conditions of reading rather than to gamble on the best!

Having selected a plain, legible type of adequate size, the next basic factor in a table is to consider its structure as a piece of design.

The dominant design pattern in a table is in its vertical columns; because our normal reading habits require a horizontal movement, any interruption across this direction tends to be emphasized. We therefore see the vertical divisions much more readily than the horizontal lines, and it becomes necessary to design the table to assist the eye to move horizontally across the page in spite of the vertical divisions without skipping to the line above or below.

The first requirement in achieving this is to avoid excessive space between the vertical columns. It is a mistake to spread a table out to fill out required measure, and compel the eye to traverse great gaps; it is just as undesirable to try to bridge these gaps with leaders. It is better by far to set the table to a

narrower measure, consistent with the amount of material to go into a line, and indent it either right or left, or center it on the column.

Having brought the vertical elements as closely together as possible, the horizontal visual flow can be facilitated by one of four devices:

1/
Leading: introducing interlinear space will assist where the depth of the table is not a matter for concern.

2/
Ruling: The insertion of light hairline rules between the lines will emphasize horizontal movement without taking up too much space in depth.

3/
Group spacing: Introducing a major space break at intervals of four or five lines makes it relatively easy for the eye to follow, through the ability to remember the position of the line in relation to the group (top, bottom, center, second from top, second from bottom). This works particularly well where the horizontal factors group naturally, for example: fractions of inches: 1″, 1¼″, 1½″, 1¾″.

4/
Where a second color is used, running a tint under every other horizontal line makes follow-through effortless and infallible. (For an example of this treatment, see the ALPHACAST included with the third volume of A TYPOGRAPHIC QUEST.)

Once the problem of assisting the eye to follow through the horizontal line is solved, vertical lines should be considered as a further impediment to be tolerated only when absolutely necessary and there is no escape from them. Headings over the vertical columns are the usual circumstances where the need for vertical divisions is felt.

But even in these cases, a flush left alignment can often solve the problem, with a complex heading, with a simple horizontal line defining the parts covered by a main heading. Take this example:

	Drawer Dimensions		
Model	Height	Width	Depth
Model 01	9″	12″	14″
Model 02	9″	16″	18″

Setting is simplified, awkward corner joints avoided, and clarity assured by setting the same table as follows:

Drawer Dimensions			
Model	Height	Width	Depth
Model 01	9″	12″	14″
Model 02	9″	16″	18″

Some tables pose the added complication of having the information in the left hand column consisting of copy of varying length; a balance sheet in an annual report is a case in point, where a short line which just says "Cash" may be followed by another line which is a wordy description of debentures, shares, etc.

Since the width of the table, and therefore the gap between the entry and the figures is determined by the longest line, an unpleasant ragged shape can exist between the first column and the associated column of figures.

Readability can be greatly improved by moving the columns of figures to the left, to be immediately followed by a flush left setting of the explanation of the figure. While this is a departure from accountancy tradition, where tradition conflicts with the clear presentation of the figures, it is tradition, not clarity, that should be sacrificed.

Finally, the headings of the vertical columns, where they are long, pose the trickiest problem. Since it is desirable to keep our vertical columns as close as possible, long headings tend to drive them apart. A heading such as *Approximate Crushing Strength Gross Area psi* is obviously too wide for any column of figures that follows it. It is obviously better to break it up into as many lines as necessary, even to using abbreviations where there is no danger of their being misunderstood; for example:

Approx.
Crushing
Strength
Gross Area
psi

Using a condensed type, and aligning it on the left with the column of figures will make for tighter organization of the table.

There may be times when it is even necessary to resort to turning a heading on end, reading up from the table, but this should be done only as an act of desperation. By their very nature, tables tend to have unpleasantly ragged contours which do not harmonize with contemporary formats which are geometric in structure. It is helpful in

such cases to define them sharply by one of several devices:

1/
A plain rule border.

2/
A heavy rule top and bottom to provide an optical rectangle.

3/
A rectangular screened background, either of a very light grey, or of a weak color.

4/
If the table is simple and the figures sufficiently large and bold, it can be reversed against a black or color rectangle.

The essential point is that tables require conscientious design as much as any other part of a printed piece—perhaps even more so, since both clarity of presentation and pleasant appearance are essential if they are to perform their function.

The ALMANACK was right

Isaiah Thomas was an eighteenth century printer in the state of Massachusetts who published an annual 'Almanack' that was in great demand after its famous edition of 1780. The copy for this edition was in the composing room when a compositor noted that the weather forecast for July 13, 1780, was missing from the copy. But Mr. Thomas, who was otherwise engaged when he was asked what should be put in, brusquely told the compositor, "Put in anything, anything." Annoyed by this dismissal, the workman returned to his case determined to do just that. The entry read "Rain, hail and snow." On July 13, 1780, it rained, hailed and snowed violently.

TABLES OF CONTENTS, AND OTHER LISTINGS

The fetish of the squared page will often result in an unpleasant typographical effect, particularly where the measure is wide and the information short, and the intervening gap is filled out with leaders, like this:

Behavior 7
Association 23
Recall 41

Contemporary practice requires, at the least, that the measure be narrowed to cut down the dull mass of grey dots. But better still is to bring them right together. The first solution assumes that the reader is looking for headings, not page numbers:

Behavior 7
Association 23
Recall 41

However, if it should be important to show the progression of page numbers, a central axis can be used:

7 Behavior
23 Association
41 Recall

Similarly, such lists as officers of organizations or the dramatis personnae of stage plays can be handled for better reading and identification against a center axis as shown on the following page.

"... the extreme cold weather overtaking the Printers at their
firſt entrance on the work hath ſo benummed the fingers of
the Compoſitors, and dulled the eyes of the Correctors,
that thou art likely to find a greater errata than thou
couldſt reaſonably expect in ſo ſmall a Volume."
Hiſtorie of the Reign of King Charles

Abe Lincoln	Richard Jones
Mary, his wife	Cynthia Cranbrook
Robert, his brother	Jim Hamilton
Ninian Edwards	George Wilson
Josh Speed	Bill Brown

The same principles apply to many kinds of typographic design—menus, price lists, directories, indexes, etc. Too often prices, page numbers, code numbers and so on are aligned when there is no necessity for it. The rule should always be: what method most effectively helps the reader to get his information?

Our question mark and exclamation point are derived from abbreviations of Latin words: *Questio* was shortened to a capital *Q* over an *o*. Subsequently the Q was simplified to ? and the *o* became a simple dot: ? *Io* is a Latin exclamation of joy; by the same process, the *I* being put over the o, and the subsequent filling in of the *o* to become a dot, we derive !

Paragraph indentions

The indention at the beginning of a paragraph is no more than a visual signal that the author is engaged in a new development of his text. Once this function is understood, the decision as to whether to indent, and how much, can be made. Certainly the first paragraph of text, or of a chapter, or after a heading or subheading, needs no identification; it should always be brought flush left. ¶ If the designer considers that a clean left-hand edge is important to his setting, he may decide to eliminate all paragraph indentions; but he must make sure that the paragraph is recognized by one of two things (but *never* both):

¶ A short line at the end of the preceding paragraph; if any line comes out full, it should be rewritten to shorten it or carry it over onto the next line.

¶ By noticeably increasing the leading between the paragraphs.

INDENTED SUBHEADS

Sometimes the designer will wish to give additional emphasis to a new division of the text by indenting the subheading; in such cases, the first paragraph may also be indented exactly the same amount, leaving a rectangle of white space to catch the eye, as has been done with this paragraph. Subsequent paragraphs should follow the indention established in the first paragraph.

HOW MUCH TO INDENT

Normal paragraph indentions will vary, at the discretion of the designer, between an en (half the size of type being used) to two ems. However, occasionally the designer will wish to create an effect by a deep indention, but this should only be done when the measure is wide enough to permit at least four or five words after the indention.

contents

Typography	1	Times Roman
The fitting of initials	2	Text is Times Roman as in all subsequent pages, headline is Baskerville italic with Fry Ornamental initial and Caslon 540 initials.
Breaking for sense	3	Fortune Extra Bold and Bodoni Bold.
Monograms	4	Univers 63. The ornaments are hand drawn.
The proper setting of names	6	Commercial Script.
Charts	7	News Gothic
Designing efficient forms	9	Typewriter type.
Numerals	10	Bodoni Book and Caslon Oldstyle 471, headline Univers 65 and 55.
Candlelight	10	Cloister Text and Caslon 137.
Specifying type	11	Hand drawn.
Just an old custom	12	Times Roman.
Some typographic don'ts	13	Standard, Bodoni, Garamond, Univers 55, Bank Script, Commercial Script Caps.
Diversity at one Keyboarding	14	Times Roman with italic.
Printers' contribution to the vernacular	14	Caslon 540 italic, text Times Roman.
Building a basic typographic library	16	Walbaum Medium.
Multilingual text	18	Univers 55.
Using Borders and Ornaments	19	Bodoni Book with Monotype corner pieces to form O, Legend, special character E on side, lc i inverted.
Design in parentheses	21	Janson with italic.
This year's Saturdays	22	Normande italic with Bodoni Book, calendars are News Gothic.
Margins	23	Modern No. 20.
The setting of tabular matter	25	Helvetica, chart in News Gothic Condensed.
The Almanack was right	28	Caslon Antique.
The extreme cold weather	29	Caslon Antique with some letters one size larger, for wrong font effect.
Question mark	30	Normande.
Paragraph indentions	31	Palatino — large mark is hand drawn.

the types in this book

written and designed by CARL DAIR

Westvaco fine papers

The cover of this book is printed on STERLING Litho Gloss Sea-tone, 120#; the text pages are STERLING Litho Gloss Sea-tone 80#, both 25 x 38 basis.

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